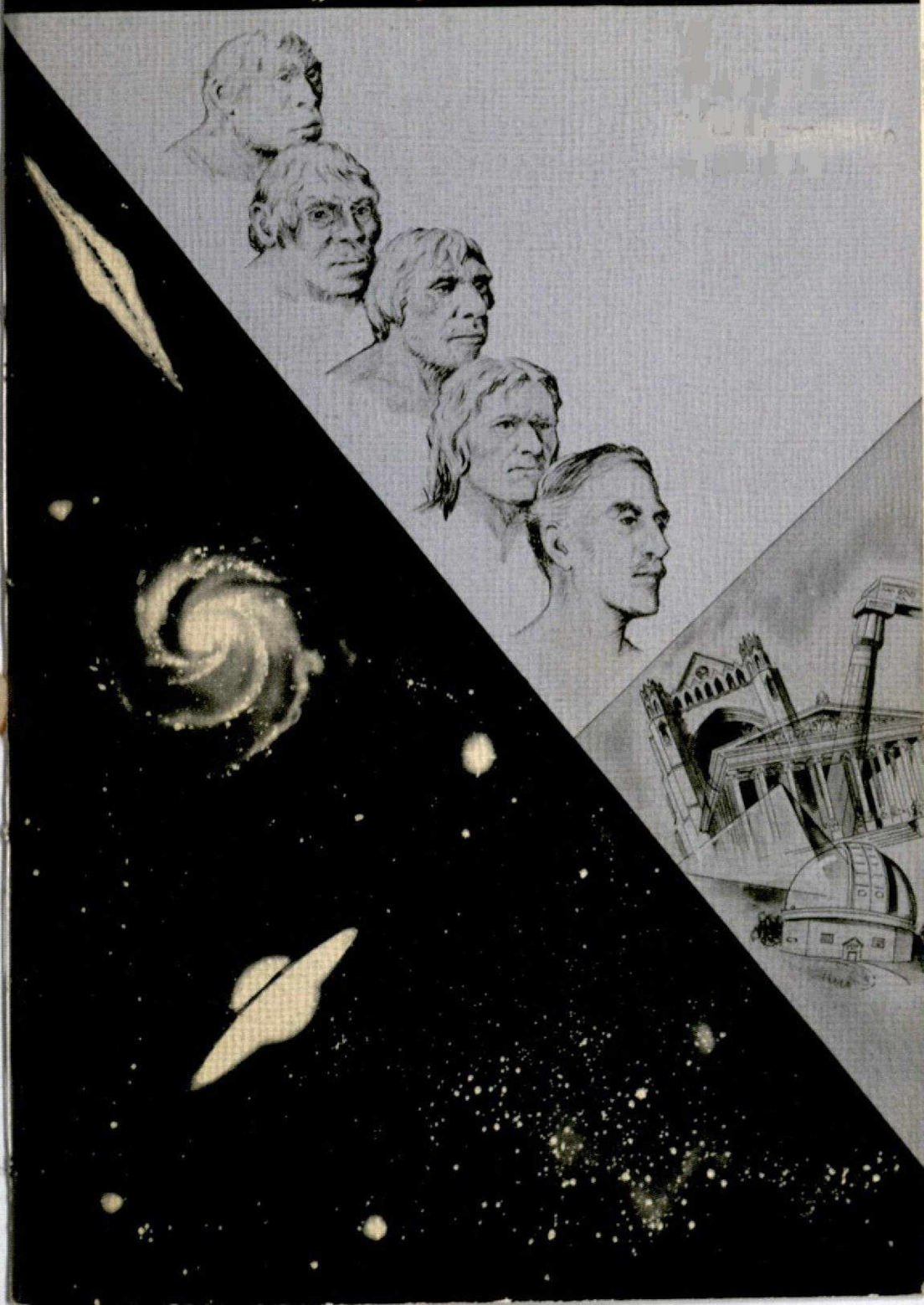


The Magnificent Trinity





Rosicrucian Oriental



Egyptian, Museum

Purpose, Foundation, Maintenance

STANDING as we do upon the shoulders of the great civilizations which have preceded ours, poised between a tremendous past and a vast unseen future, it behooves us to know more of this foundation upon which we rest. From a study of the things of yesterday can come that understanding which, if we choose to use it, will make for a greater tomorrow.

A museum of antiquities provides an excellent place for such an inquiry into the past. It is only fitting, therefore, that the Rosicrucian Order, AMORC, a *non-sectarian*, world-wide, philosophic fraternity—active for centuries in diffusing knowledge pertaining to man's nature, his place in the universe, and his accomplishments—maintain an institution for the preservation of those things which depict the achievements and the record of errors of our forebears. The Rosicrucian Egyptian, Oriental Museum was therefore established by the Rosicrucian Order, AMORC, under the authority of Dr. H. Spencer Lewis, its chief executive, to house such a collection of Egyptian and Oriental antiquities as would prove instructive and interesting to the membership of the Order and the general public alike. Though the museum is entirely financed and maintained by the Rosicrucian Order, an examination of its exhibits and enjoyment of its facilities are made possible to the public without fee or obligation.

Executive Personnel

CURATOR	KENDAL I. BROWER
CHIEF HOSTESS	VIOLET GLUTH
SECRETARY	RALPH M. LEWIS

Technical Consultants

ASSYRIOLOGIST	SAMUEL A. B. MERCER
EGYPTOLOGY, GEOLOGY	HUGH MATIER
ANTHROPOLOGICAL EXHIBITS	CARL ROBINSON

Affiliations

AMERICAN ASSOCIATION OF MUSEUMS
EGYPTIAN EXPLORATION SOCIETY
PATRON OF SMITHSONIAN INSTITUTE

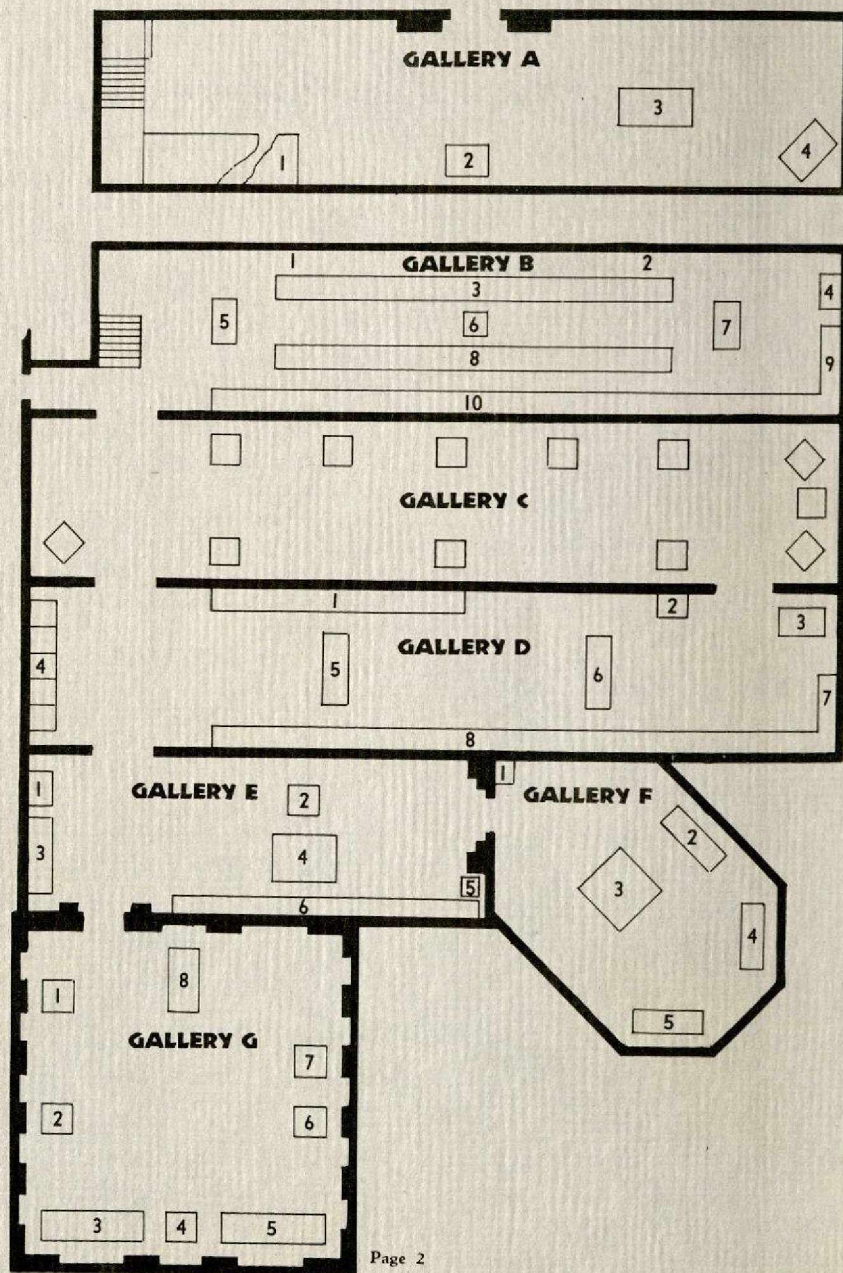
OPEN DAILY — NO ADMISSION CHARGE

ROSICRUCIAN PARK

SAN JOSE, CALIFORNIA, U. S. A.

Location of Galleries and Exhibits

FOR the convenience of visitors, the floor plan of the museum's galleries, with the location of the principal display cases and exhibits, is shown below. Galleries are indicated by letters of the alphabet, and cases and exhibits by number. For method of locating exhibits, see explanation opposite.



Index of Principal Exhibits

THE principal exhibits only are shown in the following index. These exhibits are first divided into general classifications and then by particular objects. For example, to locate human mummies, by referring to the general classification heading of FUNERAL, and running down the following list, we come to the caption *Mummies*. Opposite, we find the letter "E" which indicates the gallery, and following that are given the case numbers, 3, 6. Now, by looking at the floor plan of the galleries on the opposite page, and locating the corresponding gallery and case numbers, the exhibit can be found.

PREHISTORIC

Busts of principal types of early man (D-4).

Dioramas showing prehistoric habitats (D-4).

Flints and tools (D-5).

EGYPTIAN

Altars (sacrificial) (D-2, E-5).

Amulets and Scarabs (D-7, E-4).

Architectural Columns (A).

Closed Papyrus.

Corinthian-Grecian (evolution from the Egyptian).

Open Papyrus.

Benediction Stone (D-7).

Cartouches

Limestone cartouche of Queen Nefertiti (D-7).

Red granite cartouche of Rameses XII (D-7).

Jewelry

Necklaces, rings, beads, etc. (D-6, E-4).

Original Rosary of Amenhotep IV with rose and cross (E-4).

Paintings

"Preparing a Mummy for Burial," by Dr. H. Spencer Lewis (E-6, wall).

"The Love Idol, Queen Nefertiti," by Dr. H. Spencer Lewis (A-2, wall).

Pottery

Collection of early Dynasty pottery (D-5).

Predynastic to Grecian period (D-1).

Fragments of colored Faience pottery (D-6).

Statuary

Bust of Queen Nefertiti (A-2).

Head of Amenhotep IV (D-6).

Red granite figure of Horus, the hawk-headed God (G-1).

Sacred Ram of Amon Ra (G-8).

Heroic size of Amenhotep III (G-2).

Bust of Rameses II (G-7).

Sekhmet, lion-headed goddess (G-4).

Priest of the temple of Ptah (G-6).

Two carved lions of the 18th Dynasty (G-3, G-5).

Tombs and Temples

Full-size reproduction of an Egyptian rock tomb (A-1).

Model of King Tutankhamon's tomb (A-4).

Model of the great pyramid of Cheops (A-3).

Reconstruction of an Ancient Memphis Temple (G).

Utility and Beauty Objects

Bronze arrowheads, knife, mirrors, needles, awls, razor, adz, alabaster cosmetic jars, etc. (D-5, D-6).

FUNERAL EXHIBITS

Canopic jars (used to contain the viscera of embalmed body) (E-3).

Cartonnage (gilded and painted mummy masks) (E-1).

Mummies (human and animal) (E-3, E-6).

Mummy shroud (E, wall).

Sarcophagi (mummy cases) (E-2, E-3, E-6).

Statuettes (of carved wood, clay, Faience, bronze and stone) (E-3, E-4, E-6, D-8).

Ushabtiu—tomb figurines of bronze, stone, wood and clay (D-8, E-6).

MUMMIES

Human and animal (E-3, E-6).

ASSYRIAN

Bas-Reliefs (F, walls).

Cones and tablets (F-1, F-5).

Household Gods (F-1).

Mask (sculptured tragic) (F-4).

Basalt Obelisk inscribed in cuneiform and bas-reliefs (F-3).

Seals—lapidary work (F-1).

BABYLONIAN

Basalt inscription stone of Nebuchadnezzar II (F-2).

Calendar stone of Alexander the Great (F-5).

Clay bricks from the Hanging Gardens (F-4).

Fragments of glazed brick (F-5).

Ishtar Gate of Babylon (reconstruction) (E).

GRECIAN AND ROMAN

Statuary (C).

ORIENTAL

Buddha Statues (B-1, B-4).

Chinese carving (B-2).

THIBETAN

A collection of sacred objects from Thibetan Temples (B-3).

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EARTH, MAN and CIVILIZATION

In the Beginning Was the Word

A WELL organized and alert mind is never satisfied to accept occurrences, the causes of which are not apparent. We instinctively feel that *things do not just happen*. This is, perhaps, because we are conscious of how many things our own thinking and doing have brought about. Knowing, therefore, that we are causative—that is, that we can intentionally cause something to, or not to, happen, we are convinced that some cause also exists behind every phenomenon of nature. This belief of man is reflected in nearly all of his religions and in many of his philosophies. It commonly takes the form that in the beginning a deity gave voice to a decree, which words, as a cause, created the universe and all that is in it. It is significant that many great philosophies have referred to this divine creative word, or *logos* as the ancient Greeks termed it, as the *law of the universe*. We may, in our consideration of the physical aspects of our universe, lay aside religious and philosophical interpretations, but there is much to support a belief in the universe existing and functioning according to well ordered laws. All about us, on this comparatively small orb of some 8,000 miles in diameter on which we exist, are examples of the regularity of effects—that is, that like conditions always produce like results. This unitary condition is not limited to earth, but exists in the universe at large. When we study the spectra of the stars and planets, we find them composed of elements which are to be found on earth. The laws of motion of liquids and solids are found to govern the formation of nebulae, as well as the common things with which we are familiar. All about us, change is ever apparent—something is constantly becoming something else. The surface of our earth also gives evidences of having gone through gigantic upheavels in past geologic ages. These past cataclysmic transitions correspond to the processes which some of the heavenly bodies are now going through, and which we can witness in our great astronomical observatories.

Only one thing seems to remain stationary and a dependable reality, and that is the laws which underlie nature—both its macrocosmic and microcosmic aspects. Logically, therefore, to understand the manner in which our earth had physical existence and why it provides the varied manifestations it does and what its relation is to the great Cosmos, it is necessary that we make a study of these realities, these ubiquitous and eternal laws.

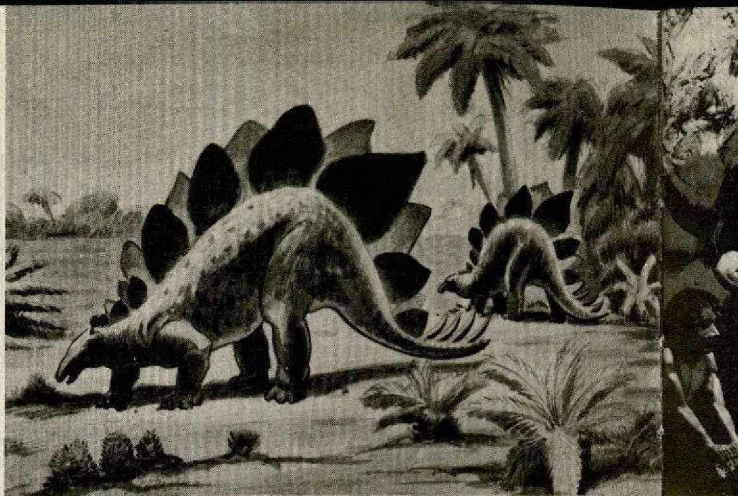
In earth itself we have a gigantic laboratory, well equipped with a great many subjects for examination. They provide us with a wealth of facts from which we deduce the workings of natural law. When we lift our eyes and project our thoughts and direct our inquiry above the earth, our examination becomes extremely limited; in the stellar spaces there exist countless worlds besides our own, which is extremely small in comparison, yet, our only contact with them is by the energy they radiate, or the light they reflect. Our perceptions of them are therefore obviously limited. A knowledge of those

laws—which gave existence, in ages past, to things still perceivable on earth or above—makes it possible to portend intelligently and reasonably the future of earth and its phenomena.



Canyon Diablo Meteorite, weighing 58,500 grams. (On exhibit in Rosicrucian Planetarium.)

Artist's conception of life during the height of the Mammalian Period, about 60,000,000 years ago.



The Advent of Life

Man

OUR earth has gone through a series of developments, by which we can approximate the age and origin of its existence. That it has gone through degrees of solidifying, through eons of time in a molten state, its jelly-like surface quivering with the pressure of subterranean gases, and that for still another unknowable period of time its extreme temperature, generating steam from the atmosphere, caused torrents of rain to fill its cavities, and that the whole was frequently convulsed and its masses pushed upward, crushed and ground, are known facts to geologists. They have read this history of development in the rocks and strata of the earth itself.

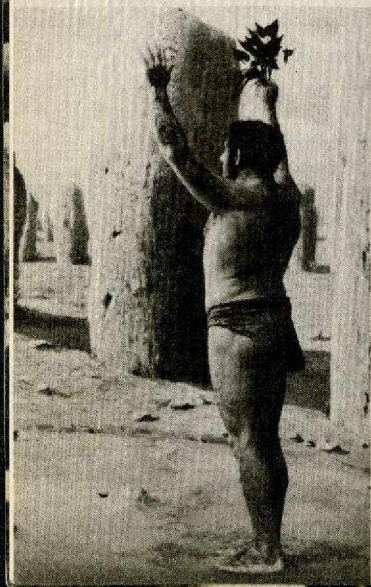
In the geologic calendar, the pages of which are composed of the earth, is one that is known as the Archaeozoic Period. Something occurred then, which, so far as we have been able to determine, is unique to earth. In the slimy sediment and saline waters of the earth came into existence living matter, protoplasmic beings, which developed into simple organisms—like jellyfish—which swam about in ocean bottoms. Their fossilized remains are plentifully scattered throughout the world, and are found deep in soil and rocks, in which time has shrouded them. Nowhere above the earth, in the thousands of island universes and galaxies of stars and hosts of planets are to be found even the characteristics which the simplest living things display.

Successively after, but not necessarily from, this enigmatic beginning, came all living creatures—and eventually man. Man made his appearance, it is estimated, about 1,000,000 years ago, a date fairly recent in comparison to the advent of life, which occurred about 1,850,000,000 years ago.

For an understanding of what constitutes the very basic nature of man, that which is immanent and not an assimilation of his exterior influences, there is no more important study than man himself. In a consideration of past ages,

Neolithic, or New Stone Age, Man saluting the dawn between rows of upright monoliths.

Page 6



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Cro-Magnon artists of 13,000 years ago, painting scenes on the wall of a cavern. (See lifelike diorama in gallery D, Rosicrucian Egyptian Museum.)

before history and written records, the study of man is limited entirely to, first, the things he used or made and left behind him, and, second, the fragments of his skeletal structure, from which must be reconstructed his physical form and deduced his characteristics and habits.

The Products of Necessity

Weapons, Utensils, Implements

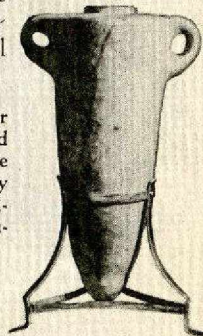
THE adage, "necessity is the mother of invention," is also a truism. It is the need for things which has caused man to seek ways and means to provide them. Man existed for milleniums before he had even the simplest form of weapon or tool. In all probability, during this dawn age when century after century rolled by without any appreciable change in his status, when he roamed like the beasts around him, he would reach instinctively for a stone at his feet and perhaps hurl it at an enemy, animal or human, in defense.

To a great extent, we can trace the progress of man by the development of his weapons and implements. At first he sought flints, naturally hard but brittle stones, which were more or less of a shape which he could conveniently hold in his fist and which had a sharp end. It was not until considerably later that he was able to affix a wooden handle to such hatchets or knives. Finally he learned how to shape these implements to his liking by striking off their rough edges with a larger stone. This method is known as *percussion*. Much time elapsed before he discovered the means of sharpening and shaping tools by *pressure*, that is, placing a larger stone along the edges of the flint and breaking off its undesired projections. Eventually he learned the method of *grinding*, which is still used in our times. The breaking of points of sticks, which he had sharpened to use as spears, caused him to invent this method—or perhaps he discovered it by accident—of heating the tip in the fire, which considerably hardened it.

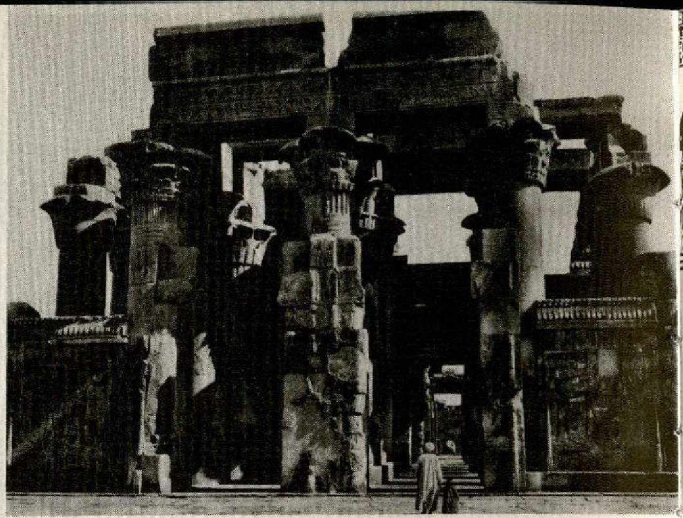


Flint of the Paleolithic Period, perhaps of the Mousterian culture approximately 40,000 years ago. (See collection of flints in gallery D, in the Rosicrucian Egyptian Museum.)

Pre-dynastic wine jar of Egypt, estimated period 5000 B. C. (See collection of pottery in Gallery D, in Rosicrucian Egyptian Museum.)



The Temple of Kom Ombo near Aswan, built during the Ptolemaic era. An example of the magnificent construction of the ancient Egyptians.



Civilization

Art, Writing, Architecture

IN EARLY TIMES, during the end of the Mammalian period, when giant creatures still stalked the earth, man was ill-equipped to combat them and he must have found it far better to have the support of his kind in hunting woolly mammoths or giant tusked rhinoceroses for their hides, than to undertake killing them single-handed. This mutual protection against actual and imagined enemies bound the natural, instinctive family groups together.

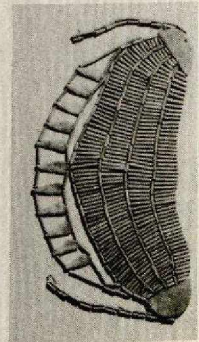
Civilization, however, comes when man is conscious of his society; that is, when he no longer desires to live with those of his kind like a herd of animals, but attempts to order his method of living for their mutual good. Culture arises from the natural segregation of those possessing skill and abilities, and encouraging them to exchange the products of their aptitude for necessities, so that others not so fortunately possessed of talents may enjoy their effects.

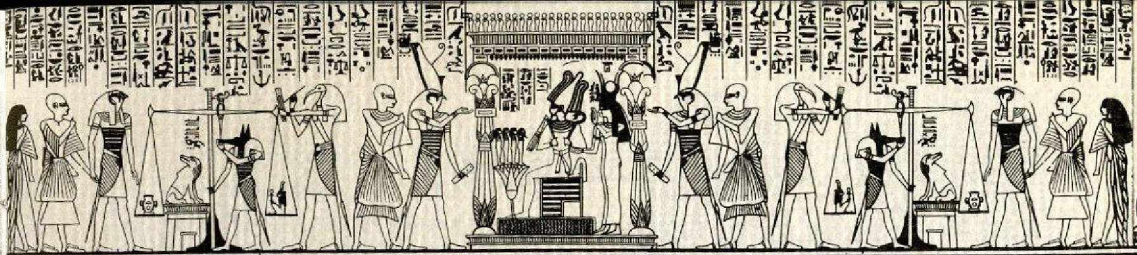
Before civilization, as we know it, speech and language developed from the natural cries of fear, surprise, and pain which man uttered. Vocal sounds were combined until man became sufficiently articulate to convey his ideas verbally to another. The rudiments of speech must have, and did, exist for a great unknown period before man began his crudest form of writing. The object of language, spoken or written, is the communication of ideas. We think in pictures, that is, mentally, in our mind's eye, we see the thing we want to express. It is natural, therefore, to try to create something which will convey that picture in mind to the mind of another. Before language was sufficiently developed for conversation to express a thought, man



Statue of Amenhotep III, Pharaoh of Egypt in 1411-1375 B. C., of the 18th Dynasty. Example of early Empire Period sculpturing. (See statue in Memphis Temple, Gallery F, in the Rosicrucian Egyptian Museum.)

Necklace of Egyptian nobleman's wife. Example of good craftsmanship. (On display with ancient jewelry in Gallery E, in Rosicrucian Egyptian Museum.)





Fragment from the Book of The Dead, which contains the rituals and funeral liturgies of the ancient Egyptians.

resorted to drawing and painting crude forms, which told the story of his thoughts better than his words. The first writing, therefore, was *picture writing*. Further development reached a point when there was no visual relation between the strokes and the original picture from which they evolved, yet the import remained the

same. Consequently, the strokes became symbols out of which later developed the early alphabets.

Religion

Its Effect Upon Customs

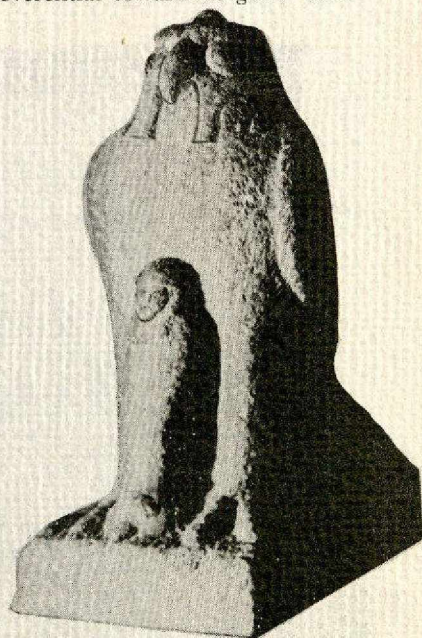
RELIGION as we know it today is mainly organized thought. The fundamental spirit of religion is the recognition or presentiment that there exists some supernatural power or force that is greater than those things which man controls, and which is also the creator of certain things or conditions.

The early religions, like some still in existence today, were polytheistic. They included many gods. Further, the gods were not anthropomorphic, that is, they did not have, to the mind of man, the form or person of man. Some of these gods were the elements, such as the wind, lightning, rain, and even the sun, the moon, and the stars. In fact, most agencies of nature which were feared were worshipped. Early religion was not altogether reverential toward its gods. Men did not always love them.

In 1350 B. C., in Egypt, Pharaoh Amenhotep IV, as if divinely infused with the concept, declared for the first time in the world's history, that there was but one sole, ever-living God. With this monotheistic religion, a tremendous effect was had upon the customs and practices of the people, which was never entirely lost, even to the time of Christianity. With one god ruling the earth, man no longer had the belief that there was a conflict between the gods, as between men. God came to represent the supreme virtues and absolute good. Man, therefore, desired to be godlike and emulate the ideals he had of his God.

Ushabti or respondent god, a statuette which was supposed to do the menial work for the departed in the next world. (See collection of Ushabtiu in Gallery E, in the Rosicrucian Egyptian Museum.)

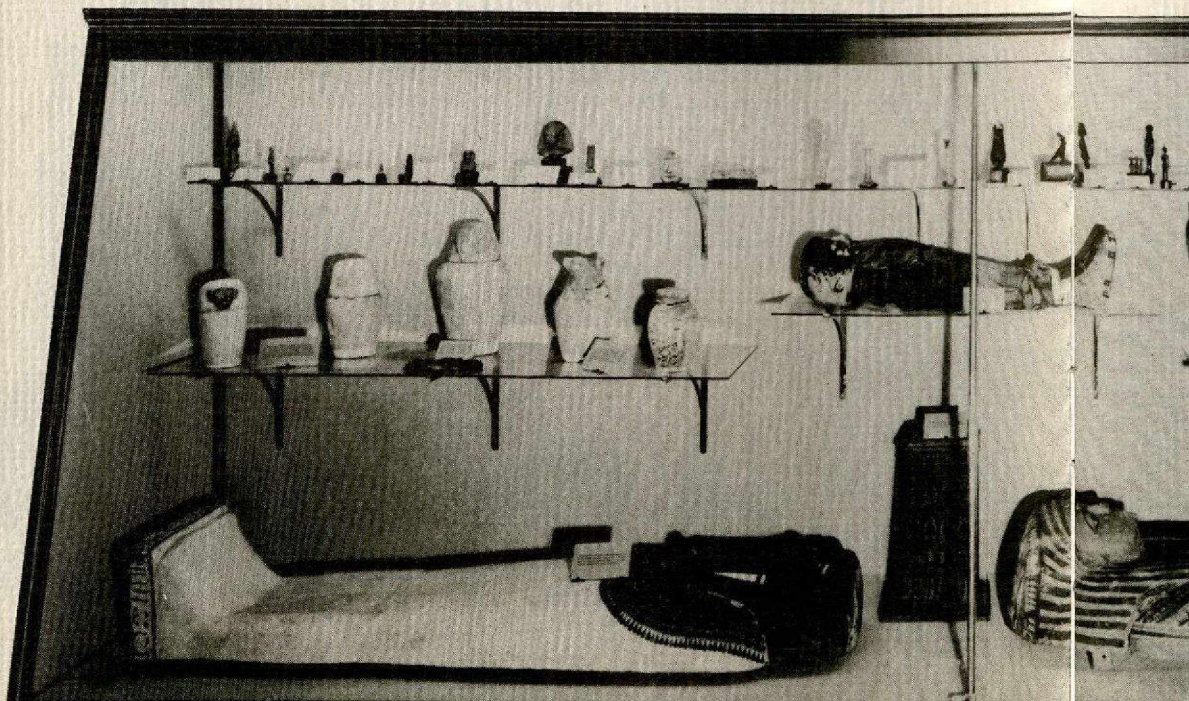
Red granite statue of the God Horus, taken from Aboukir, Egypt. (On display in Memphis Temple, Gallery F, in the Rosicrucian Egyptian Museum.)



Egyptian Burial Customs

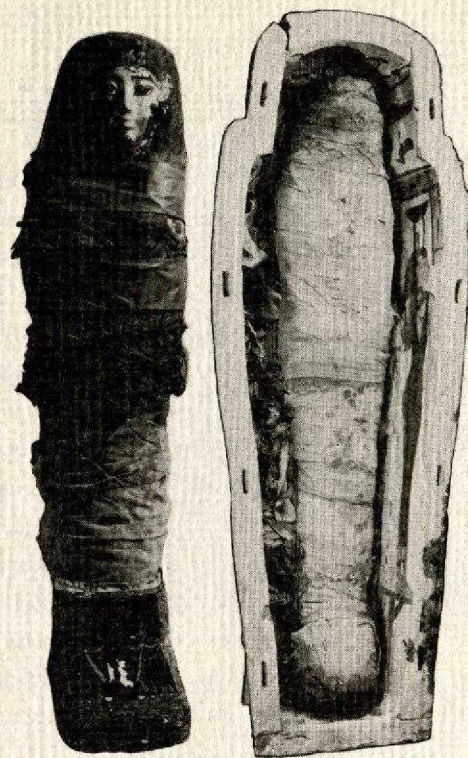
Their Value to History

MANY laymen cannot see the need of expeditions being conducted at great expense to excavate tombs, the last resting places of kings, queens, pharaohs, and lesser important personages of centuries ago. To many, it seems a desecration without sufficient justification. However, the tombs of the ancients, particularly those of the Egyptians, are virtual storehouses of articles which clearly tell how peoples of that magnificent civilization lived, what they believed, whom they worshipped, what they wore, ate, drank, and most important, what they learned of life and the world in which they lived. The tombs and what they contain are the result of the ancient Egyptians' religious concepts. The Egyptians believed in immortality and the duality of man. A vital life force was said to enter man's body at birth and remain with him as his double, and this inner guide was called Ka, and was somewhat equivalent to what we term conscience. In addition, man possessed a Soul. At death, Ka was liberated and went to the hereafter as did the Soul. In the hereafter it would live not unlike it lived on earth, possessing many of its earthly treasures. At a future time, Ka would return to take up residence once again in the body it had left behind. "Eternal Houses," or pyramids, were erected to preserve the body and store the treasures which were for use in the afterworld, and again in this one when Ka should return. Not only were elaborately carved furniture, made from hardwood and

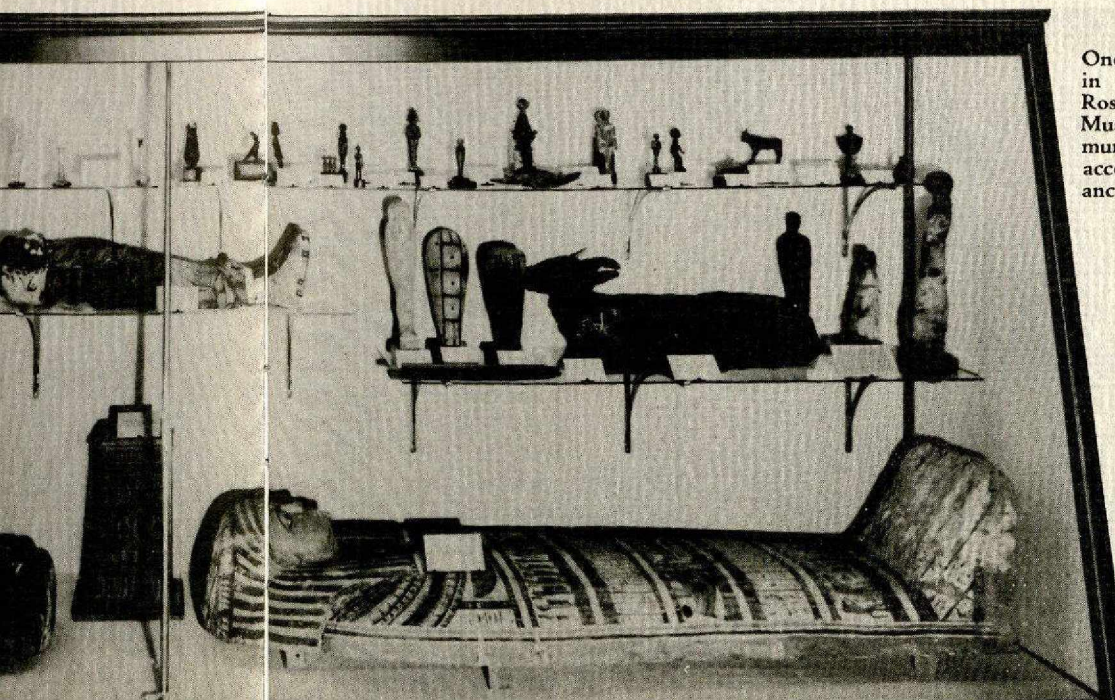


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inlaid with gold, and beautiful vases, necklaces, rings, gold platters, glass utensils, Alabaster statuary, bronze weapons and tools placed in these tombs, but on their walls were paintings depicting the accomplishments of the departed — stories written in the hieroglyphic language of the time, relating the events of the deceased's life. Still more important were murals, beautifully painted, showing how the fields were tilled for sowing and how the grain was reaped and how the grapes were pressed for wine. Scenes revealing goldsmiths, cabinet makers, and other craftsmen at work with the tools common to their period. Consequently it was these influences of the Egyptian religion which made it possible for their posterity, for us of today, to know something more of the origin, not only of ourselves, of the migration of races, but of our customs and habits.



Human mummies of the Saite Period of Egypt. (These human, and also animal, mummies are to be seen in Gallery E, in the Rosicrucian Egyptian Museum.)

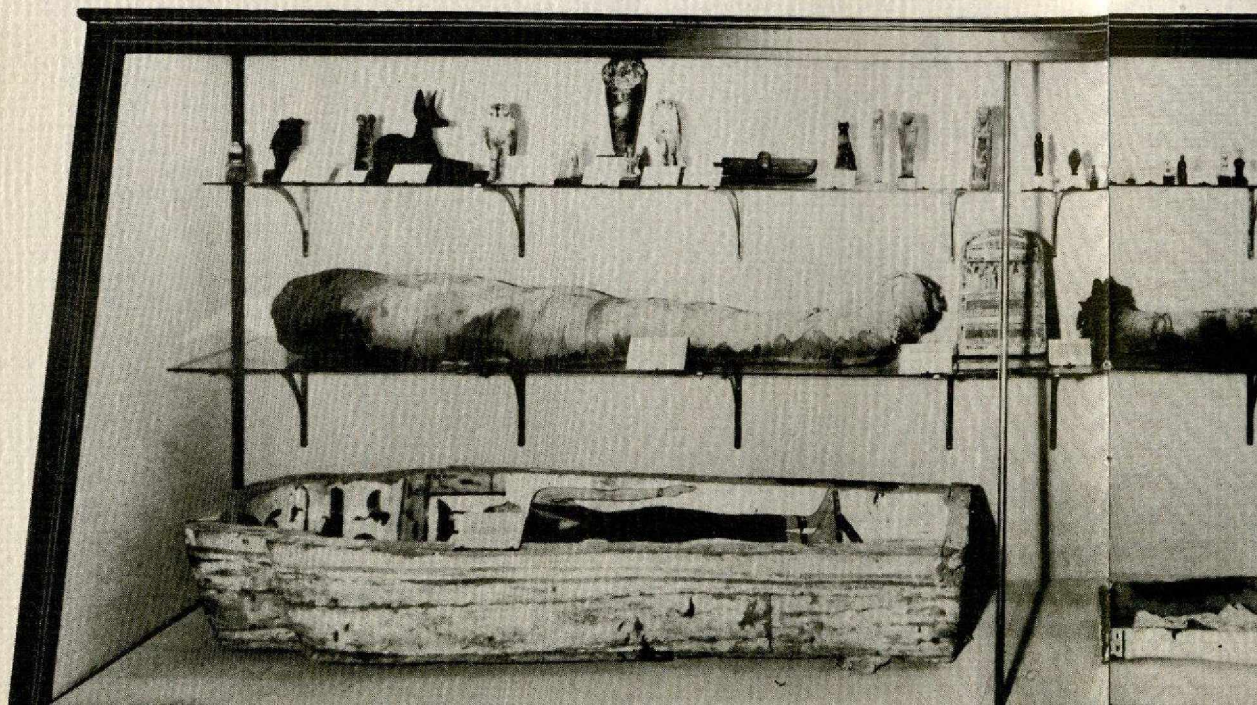


One of several cases in Gallery E, in the Rosicrucian Egyptian Museum, displaying mummies and funeral accoutrement of the ancient Egyptians.

The Cedars of Lebanon

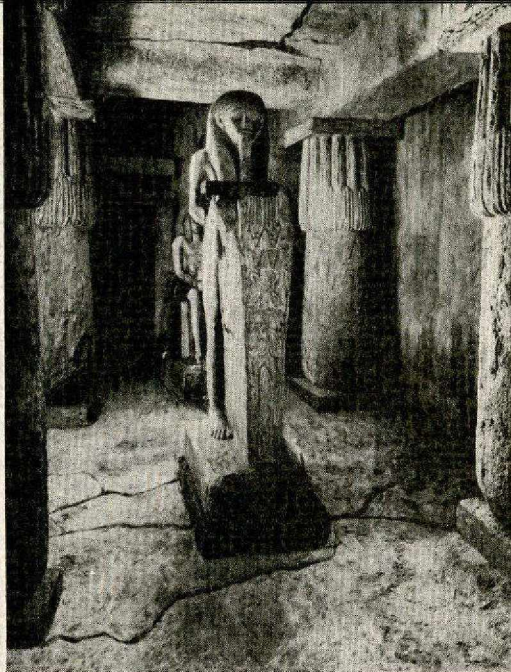
IN PRE-GLACIAL TIMES, incongruous as it may seem, geologists inform us there existed on what is now the plateau of the Sahara Desert, a magnificent forest of giant hardwoods. This forest, of course, never existed in the memory of man, and the primitive Egyptians, who thousands of years later settled along the Nile Valley, found no trees except date palms and some acacias, and a few of other varieties along the great river's banks. During the Feudal and Empire periods of Egyptian history, wood was very much in demand, especially such woods as could resist the terrific heat of the Nile Valley and its arid climate. Expeditions were sent far up the Nile to equatorial Africa to bring back hardwoods from the great tropical forests. In Syria, in northwestern Asia Minor, not a great distance from the city of Damascus, were the great forests of cedar, renowned in history as the Cedars of Lebanon. This wood was found to be most suitable for the purposes of the Egyptians and could be brought through the Mediterranean Sea, along the coast, and up the Nile more easily than timber could be brought from the forests of equatorial Africa.

Demands were therefore made by the Pharaohs on the princes of Lebanon to prepare great quantities of the timber for export to Egypt. Sarcophagi (mummy coffins) in particular were made from these cedars. That the Egyptians were wise

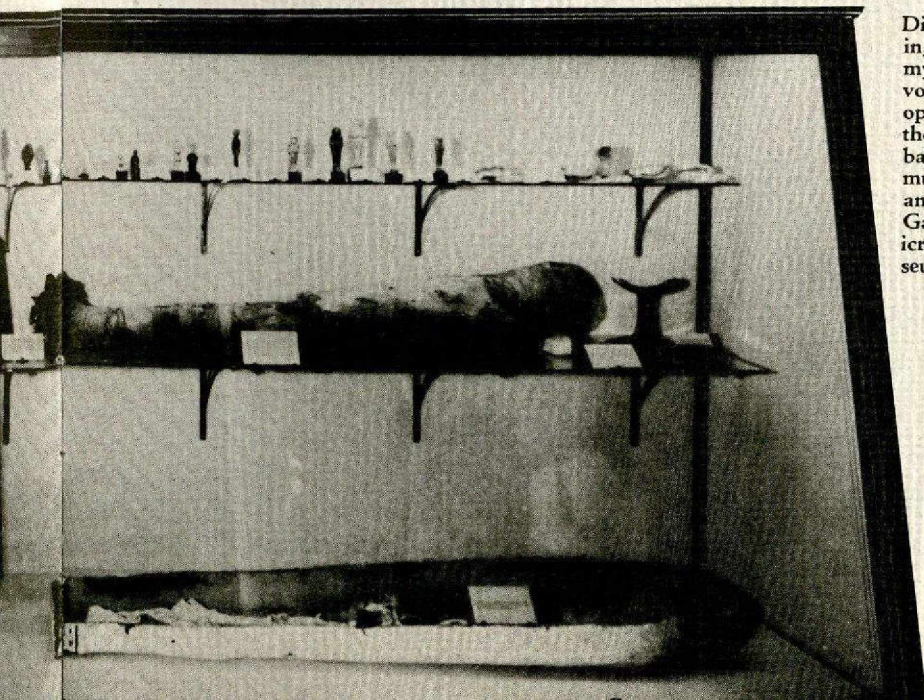


in their choice of this wood is indicated by the fact that the majority of the cedar sarcophagi excavated today are found to be in an excellent state of preservation, even though some were periodically submerged, due to the seasonal inundation of the region by the Nile River. A study of the construction of sarcophagi shows that even as early as 3000 B. C. the carpenters and cabinet makers of Egypt knew the structural art of lamination.

History recounts how—later—King Solomon and business associates dealt extensively in the importation of these Lebanon cedars, of which there are today but a few remaining and these are preserved as a national monument.



Full-sized reproduction of a rock tomb of the Feudal Age of Egypt. The only reproduction of its kind in America. (Gallery A, in the Rosicrucian Egyptian Museum.)

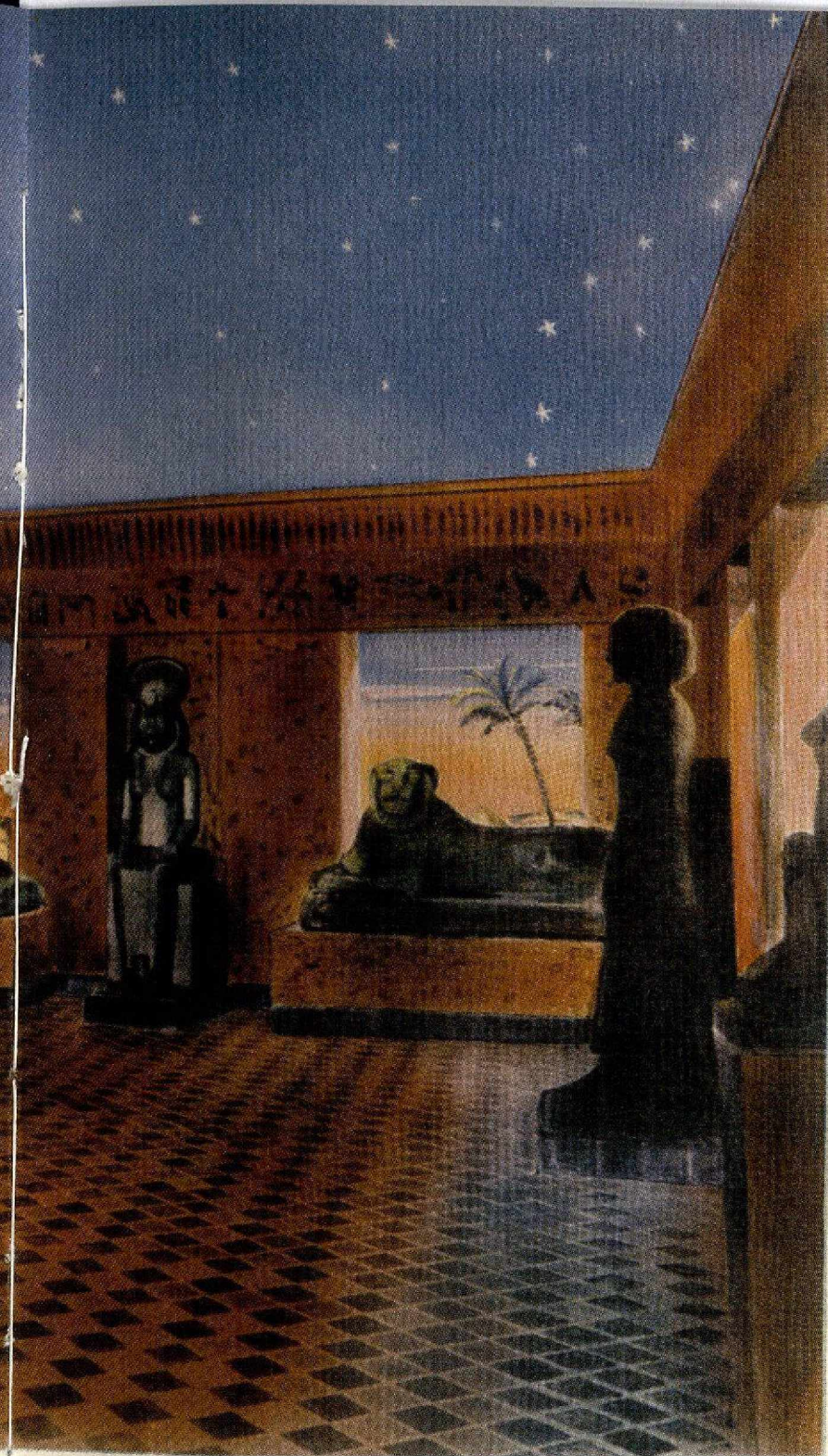


Display case containing sarcophagi (mummy coffins), bronze votive statuettes, canopic jars used to hold the viscera of embalmed bodies, and mummified animals and birds. (Case in Gallery E, in the Rosicrucian Egyptian Museum.)



A Temple of Memphis

A reproduction in Gallery G of one of the magnificent temples of the ancient Egyptian city of Memphis. A visitor to the museum may walk about in this atmosphere of thousands of years ago and examine statues of the kings and gods of the period. (For more complete description, see Page 22.)



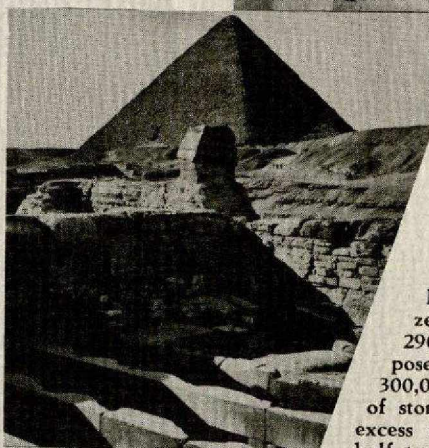
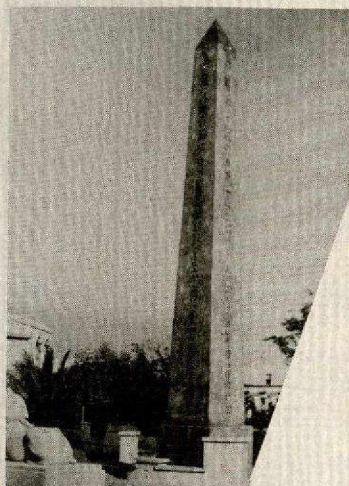
Egyptian Sciences

Marvels of the Ancients

THE huge monuments of Egypt stand in silent testimony to the greatness of genius possessed by these peoples of centuries ago. The enormous pyramids—composed of huge blocks of stone exceeding two and a half tons in weight, one lifted high above the other hundreds of feet above the surface, each not varying in its dimensions one-sixteenth of an inch, the whole mass composing a perfect, mathematically correct pyramid, with the apex exactly above the center of its base—these are evidential of a skill and a knowledge of such sciences as mathematics, leverage, and masonry. Great irrigation canals, glass-surfaced tiling, magnificent colonnaded temples, mosaic floorings, a calendar of 365 days, copper and tile water pipes, papyrus scrolls revealing an amazing knowledge of the human anatomy and even using for the first time the term “brain,” maps of the heavens—these are not the consequence of accident, but of the careful investigations, probings, and conclusions of minds which today would excel in our scientific fields. In fact, their accomplishments, because of the laws of nature which they discovered, tabulated, and used to make them possible, were definite scientific achievements.

Above—a complete Rosicrucian reproduction on a two-thirds scale of a great obelisk of Heliopolis, Egypt, erected by Usertsen in 2433 B. C. The Heliopolis obelisk was of red granite, quarried possibly near Assuan, and weighed nearly a thousand tons.

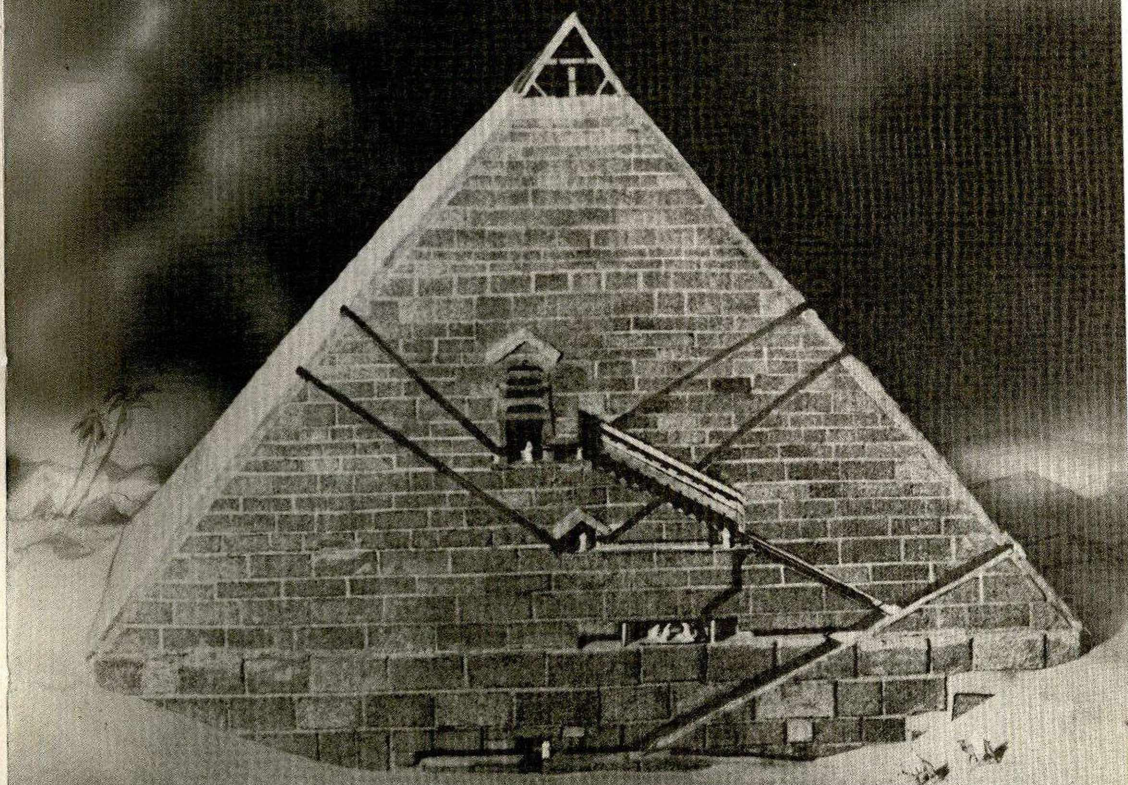
Below—a cartonnage (mummy mask), covered with gold leaf and painted with enduring enamel. Some were made of solid gold. (See display in gallery E, in the Rosicrucian Egyptian Museum.)



Exterior view of the great Pyramid of Gizeh, built about 2900 B. C., composed of over 2,300,000 huge blocks of stone weighing in excess of two and a half tons each.



The origin of glass is attributed to the Egyptians, glass beads, such as this necklace, being found in the tombs of the Fourth Millennium. Glass vessels were common in the XVIII Dynasty.

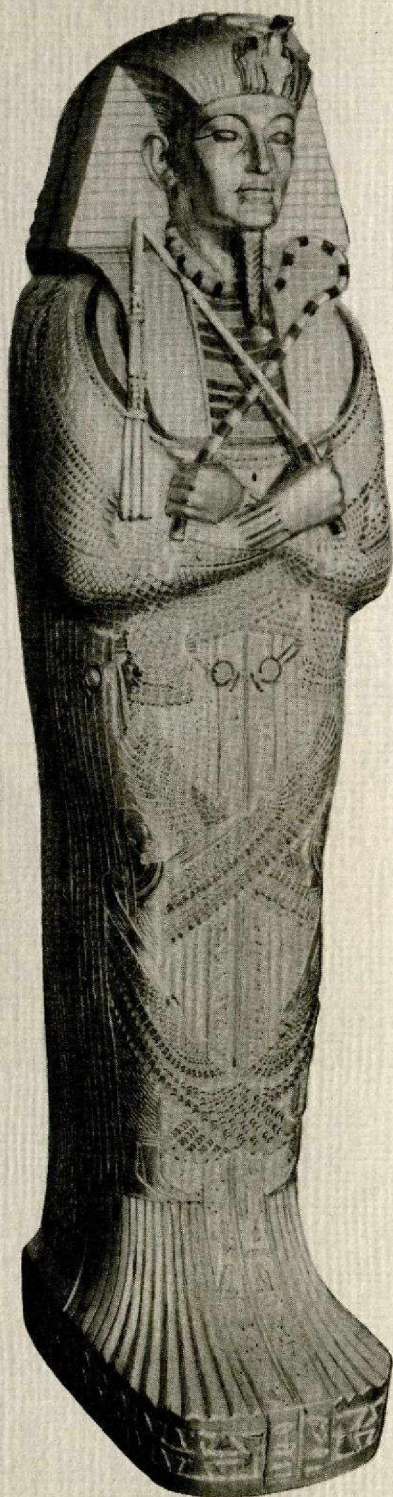


A cross section model to scale of the great pyramid of Gizeh, the erection of which occurred during the reign of the Pharaoh Cheops. The interior passageways and chambers are clearly shown in the model. (Model on display in Gallery A.)

Splendor

Wrought in Gold and Gems

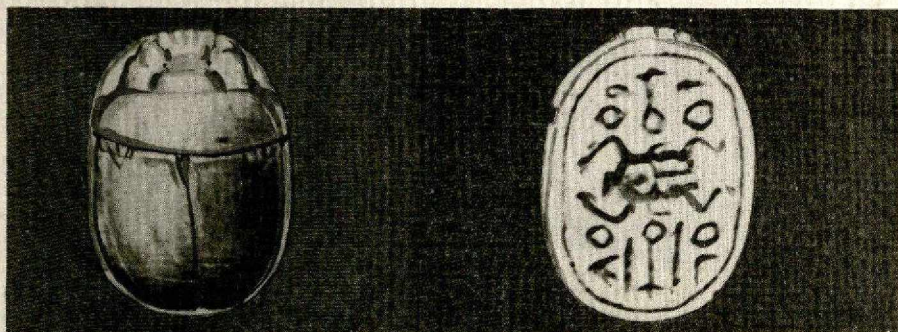
FULL-SIZED reproduction of the fourth and inner sarcophagus (mummy case) of the famous King Tutankhamen. This is the only reproduction in the world of the costly original, which is to be seen in the Cairo Museum. The sarcophagus conforms to the contours of the body which it contained, and the face is a delicately modeled intended likeness. The original, made of solid gold and inlaid with rare gems, has an intrinsic value estimated in excess of \$250,000.00. It is a masterpiece of the ancient goldsmiths' art, not to be excelled by the craftsmen of today. This sarcophagus was encased in three others, each in turn larger, the largest looking somewhat like a residence garage. (To be seen in Gallery E, in the Rosicrucian Egyptian Museum.)



Scarabaeidae

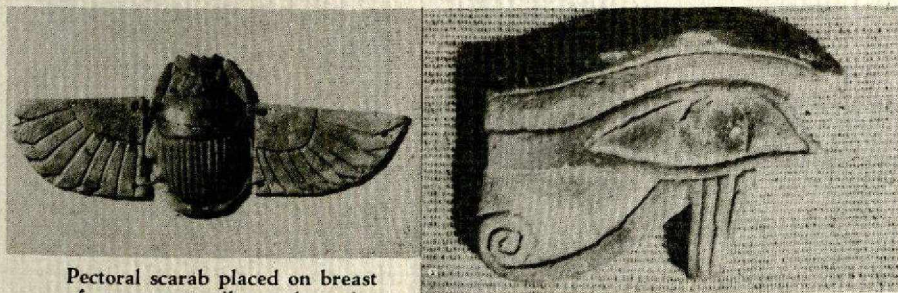
Egyptian Scarabs and Amulets

AMULETS are articles, made or found in a natural state, which are thought to possess religio-magic properties. These properties are sometimes believed to be inherent and at other times thought to have been endowed by sorcerers, priests of the temple, or by other persons believed to have communion with supernatural powers. The wearer is thought to assume the beneficial or detrimental influences of the amulet, which may be in one of many forms. Some have been nothing more than brightly polished pebbles, or the claws, teeth, and organs of animals, or leaves of rare plants, and insects. In Egypt, a beetle, indigenous to the land, and known now by the entomological classification of scarabaeidae, became an accepted amulet. Because of the fact that this insect seemed to have the power to revive itself when apparently dead for some time, it became a symbol of immortality. The hard shell-like back was inscribed with prayers and ritualistic phrases. The demand for these increased until artificial ones were carved from wood, alabaster, serpentine, and talc, and finally moulded from a clay-like substance. Various kinds were designed for varied purposes. Pectoral or heart scarabs were placed on the body of the deceased, bearing the inscription, "Oh, my heart, rise not up against me as a witness." This was intended to silence the heart when the departed stood in judgment before the God Osiris, so the evil he had committed on earth would not be revealed to this judge of humans in the after-world.



Top view of scarab. (See collection of scarabs in Gallery D, Rosicrucian Egyptian Museum.)

Base of scarab bearing inscription.



Pectoral scarab placed on breast of mummy to silence the voice of the heart, when it stood in judgment in the afterworld.

Uzat amulet, in the form of "all-seeing eye."

Vanity and Oddity

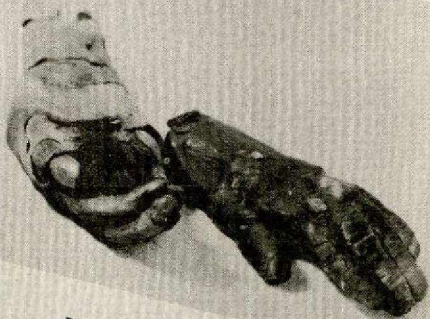
THE idiosyncrasies and the love of ostentation of the ancients were no more or less than our own. If they seem obvious or strange to us today, it is only because the perspective of time has revealed them in their true light. Milady of 2000 B. C. sought to beautify her person by means of cosmetics, as does the fashionable woman of today. The woman of good circumstances of forty centuries ago had her complete toilet set consisting of handsome alabaster jars containing rouge and kohl, the latter a substance for darkening the eye-brows and lashes. She also had an array of vessels which contained complexion creams. As she adorned herself, she gazed into gracefully designed and highly polished hand mirrors, the polished surface serving for glass. The mother of King Teta, 4366 B. C., and known as Shesh, earned fame at that early date by inventing a hair wash.

Widows were not permitted to marry until glass bottles were filled with their tears of mourning for the departed husbands.

High priests, and those who could confer power and authority by the laying on of hands, had amulets and gems embedded in the flesh of their hands when they were embalmed at death.



Glass bottles to collect a widow's tears for her departed husband. (See exhibit in Gallery E, in the Rosicrucian Egyptian Museum.)



Mummified hands of a high priest, or of Egyptian royalty, showing amulets embedded in the flesh, denoting the power to confer authority. (See exhibits in gallery E, in the Rosicrucian Egyptian Museum.)



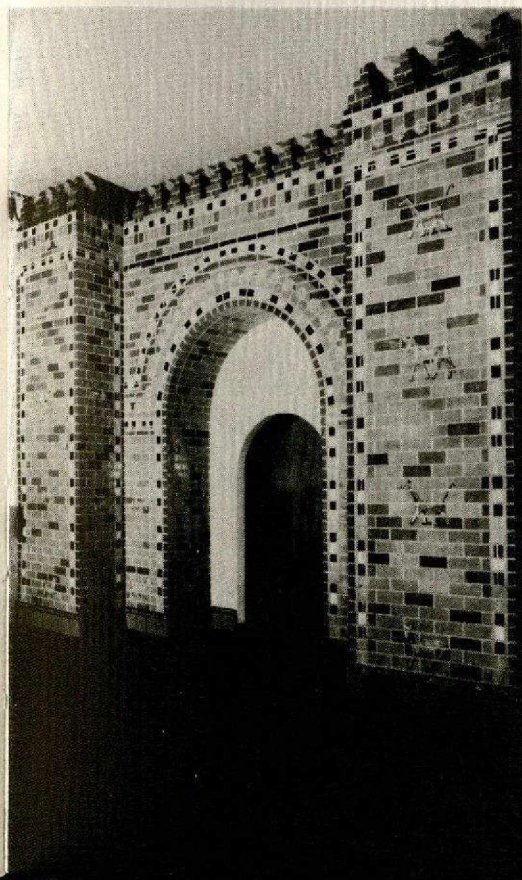
Alabaster and argonite cosmetic jars containing rouge and kohl (eye-lash darkener). (See exhibit in Gallery D, in the Rosicrucian Egyptian Museum.)

Sumerian, Assyrian, Babylonian

Civilization and Culture

IN THE Tigris-Euphrates Valley of Asia Minor, thought by some historians to be the cradle of civilization, several thousand years B. C., there began a civilization which rivalled in military might that of the Egyptians. In the dim past, no one knows just when, persons of the great white race of the highlands far to the north came southward and followed the Euphrates and Tigris rivers to their outlet at the mouth. Perhaps they were driven southward by the descending glaciers that swept all life before them.

These peoples we call the Sumerians. Gradually they crept north again along the banks of the twin rivers, building thriving towns and developing the land in between into a great agricultural center. Clashing eventually with the Semetics and finally merging, they gave way to the later Assyrian, Babylonian, Chaldean, Hittite and Median civilizations, which all fought for supremacy in this ancient world. Though these people were very warlike, Babylon, the chief city of Babylonia, was at one time a center of world culture and learning. During the reign of the Chaldean Emperor, Nebuchadnezzar, the restorer of Babylon, the visitor to that city saw magnificent terraced palaces, hanging gardens, walls lined with beautiful faience, towering structures reaching a height of ever three hundred feet, great canals and dams, asphalt roadways, ornate costumes and well tilled lands.



Ishtar Gate named after the Babylonian goddess, Ishtar, who rivalled in religious prominence Marduk, the chief Babylonian God who was declared to be creator of all. Through the original of this gateway, rising to about eighty feet in height, and along the Sacred Way behind it, marched not only religious processions but at times such historic characters as Cyrus, Darius, Nebuchadnezzar and Alexander the Great. (See reproduction in Gallery G, in the Rosicrucian Egyptian Museum.)



The obelisk of Shalmaneser III, 700 B. C., in the form of one of the Babylonian tower temples. Inscriptions and figures tell of conquests. On display in Gallery G, in Rosicrucian Egyptian Museum.)

The Love Idol

Painting of Historic Event by Dr. H. Spencer Lewis

THE wife of the Egyptian Pharaoh, Amenhotep IV, was known as the most beautiful queen of Egypt and she ruled with her husband in 1350 B.C. Her name was Nefertete, which in the Egyptian language meant "Beauty's Arrival." The king desired to have a bust statue made of his beautiful wife and he selected the chief of his artists, who was Thutmosis, to do the work. The king had changed the lifeless, formless art of Egypt into a new and more modern style and had engaged the best artists and sculptors of Egypt to live with him in his new city called "The City of the Sun" on the banks of the Nile. He gave each artist and sculptor a beautiful home and workshop so that they might live happily and produce the greatest art of their period.

When Thutmosis saw the queen, he was dumbfounded by her beauty and expressed the fear that he would never be able to do justice to her beautiful countenance. But it was arranged that she should go daily to the studio of Thutmosis and there pose in the queen's chair for him.

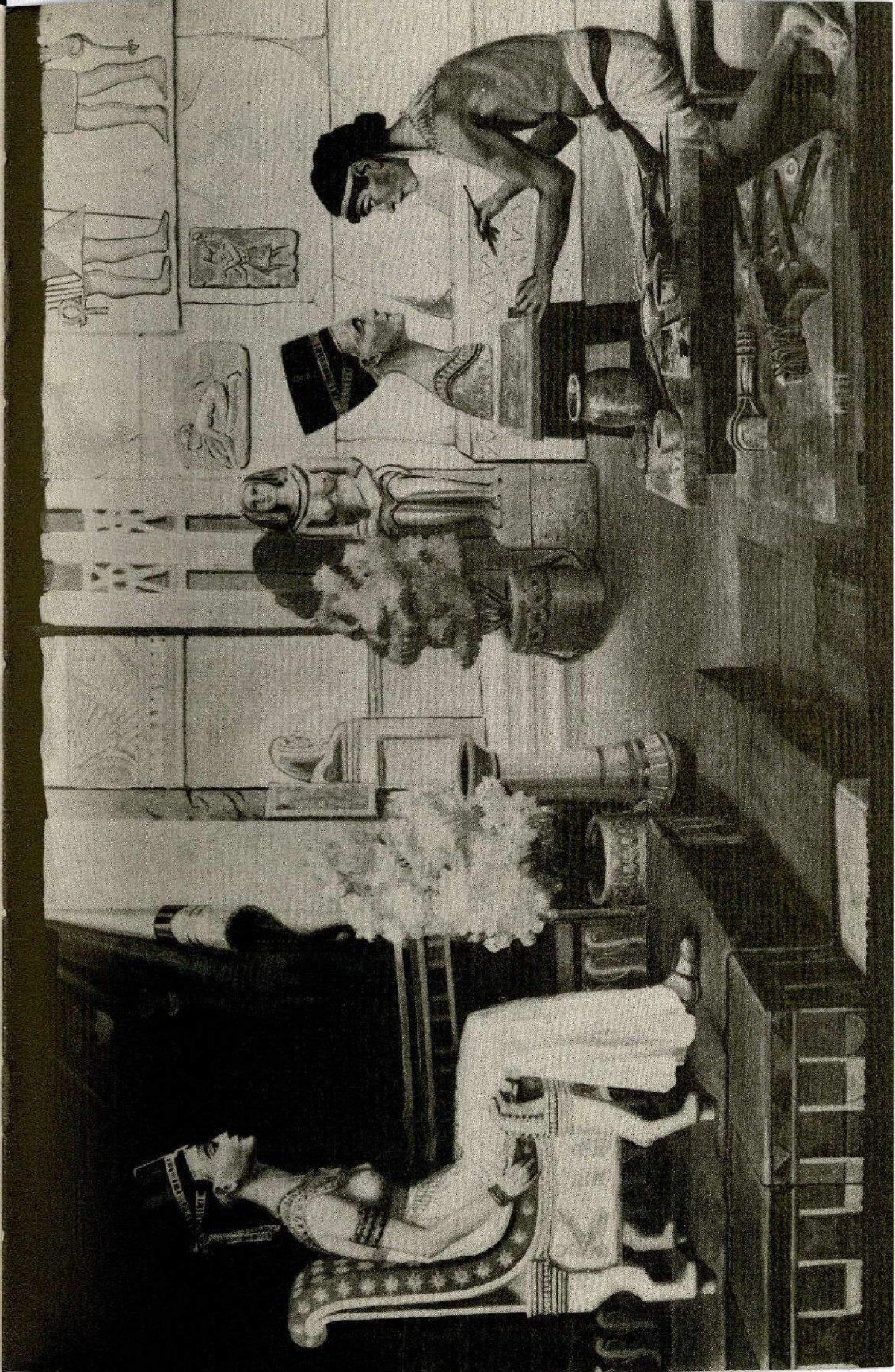
Several thousand years later, the statue was found in the excavations of the sculptor's studio in the old Sun City along the Nile, and today the original bust is in the museum in Berlin and replicas of it are in every large museum in the world.

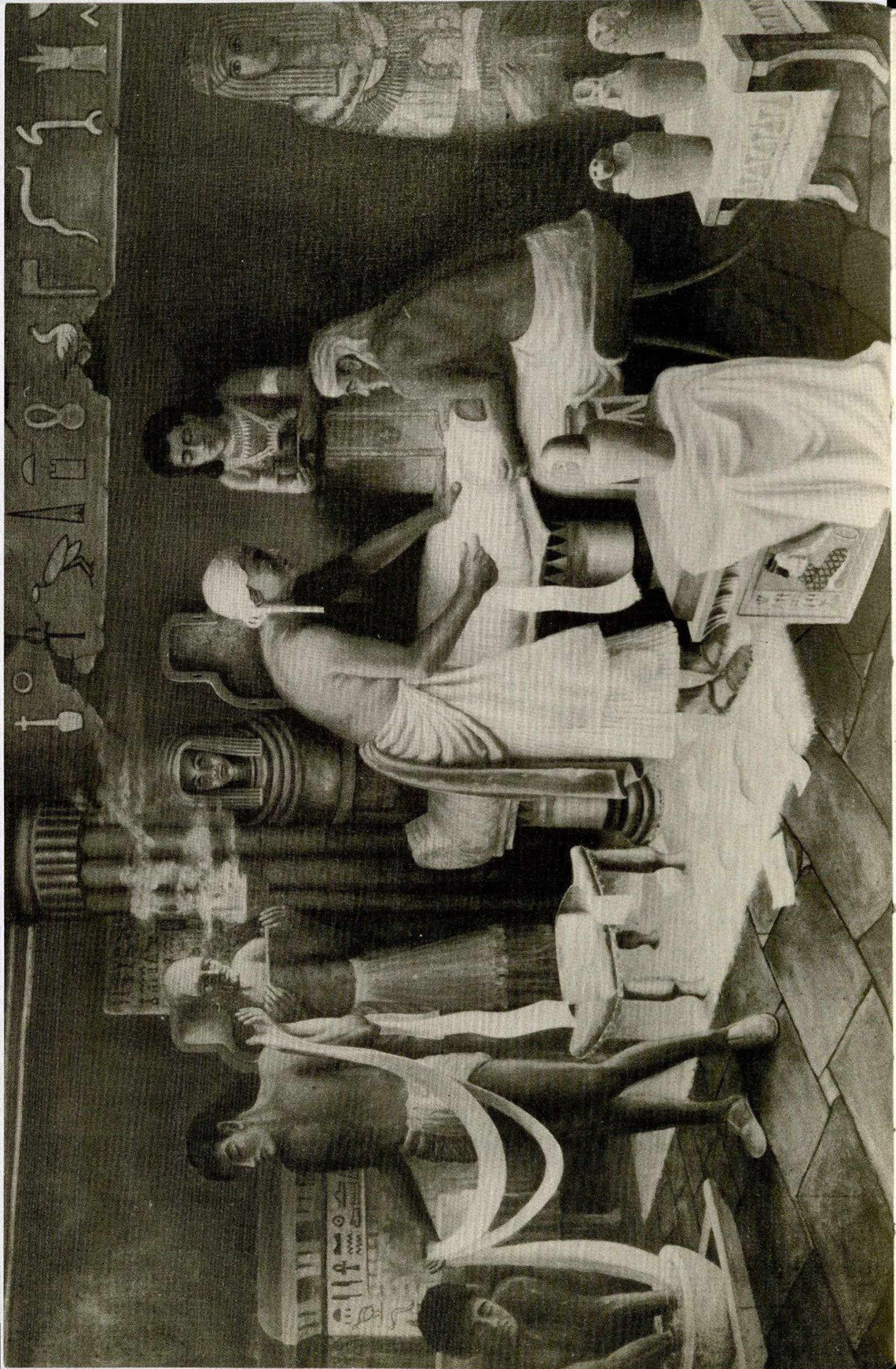
Memphis Temple

Reconstruction of Ancient Egyptian Temple

THE Egyptian Temple shown in color on the preceding pages is a reproduction of one of the magnificent temples of the ancient city of Memphis. Memphis was the early capital of Egypt, and derived its name from the Greek corruption of the word "Menofer," the name of a pyramid built there by Pharaoh Pepi I. Memphis grew at that period into Egypt's intellectual center, as Athens later became in Greece. The pillars of the temple, as seen in this reproduction, were of red sandstone quarried in the range of mountains paralleling the eastern shore of the Red Sea. Each of these pillars weighed several tons. They were erected on the floor of the open desert. The only canopy over the temple was the sky. Between the massive pillars could be seen the desert sands which at night were bathed in cool moonlight. The flooring of the temple, which composed an open court, consisted of tile, laid in a geometrical design. Temples such as these were used for religious and sacred ceremonies.

This reproduction depicts one of these temples as seen at the break of dawn. As we look across the desert, we see silhouetted against distant horizons, stately obelisks standing in oases, scanty islands of vegetation. The fiery light of the sunrise reflects the sombre, graven expressions of the statuary deities standing against the pillars, facing the ceremonial courtyard. This temple was constructed from special photographs and measurements provided by the Vatican Museum staff in Rome, Italy. It is a replica of the one in that institution. With the exception of the one in Rome, this temple is the only one of its kind in the world.





Egyptian Art of Embalming

Painting by Dr. H. Spencer Lewis

TO MANY PERSONS the study of mummies is a morbid pursuit, yet it reveals the masterful knowledge the Egyptians had of anatomy and the compounding of many useful drugs, as well as many other related sciences and arts. It is commonly thought that modern science has not discovered the means and materials which were used by the ancient Egyptians in their methods of mummifying. This is an error of opinion, for science has made a thorough analysis of the materials and substances they used, and through archaeology and history has learned even the methods employed. The bodies were preserved by bitumen, spices, gums, and natron. The word "mummy," in fact, is believed to be derived from an Arabic word meaning bitumen, or "bituminized things." Whether the art of mummifying came from Asiatic countries or originated with the Egyptians is not definitely known, but it is known that the second king of the first Dynasty, or Teta, as early as 4366 B. C., wrote a book on anatomy, for the purpose of embalming, and that he experimented with drugs to dissolve the internal organs.

Herodotus, the eminent ancient Greek historian, has left us an excellent account of the methods of Egyptian embalming. He states that the female members of the family of the deceased left the body in the house, then smeared their hands and faces with mud, shredded their clothes, exposed their breasts and beat themselves as they wandered among the people—all of this as signs of grief. Later the body was carried out and taken to the embalmers. There were three methods of embalming or mummifying. The first method cost a silver talent, or about \$1,000.00; the second about \$300.00; and the third was very inexpensive. The first and most expensive method was to draw out the brains through the nostrils with an iron hook and by the infusion of drugs dissolve the remains. Next, an incision was made in the side and the bowels and organs removed. The abdomen was then cleansed by rinsing with palm wine, and sprinkled with powdered perfumes. Finally it was filled with pure myrrh pounded and also cassing, and then sewed up. Next the entire body was steeped in natron for seventy days; a longer period was considered illegal. After removal from the natron, it was washed and carefully wrapped in bandages of flaxen cloth and smeared with gum; then the coffin or sarcophagus was built to conform to the shape of the body, and the outside was frequently painted to look like the body within. The other and less expensive methods were not as elaborate, and were more commonly used.

The Story of the Rosetta Stone

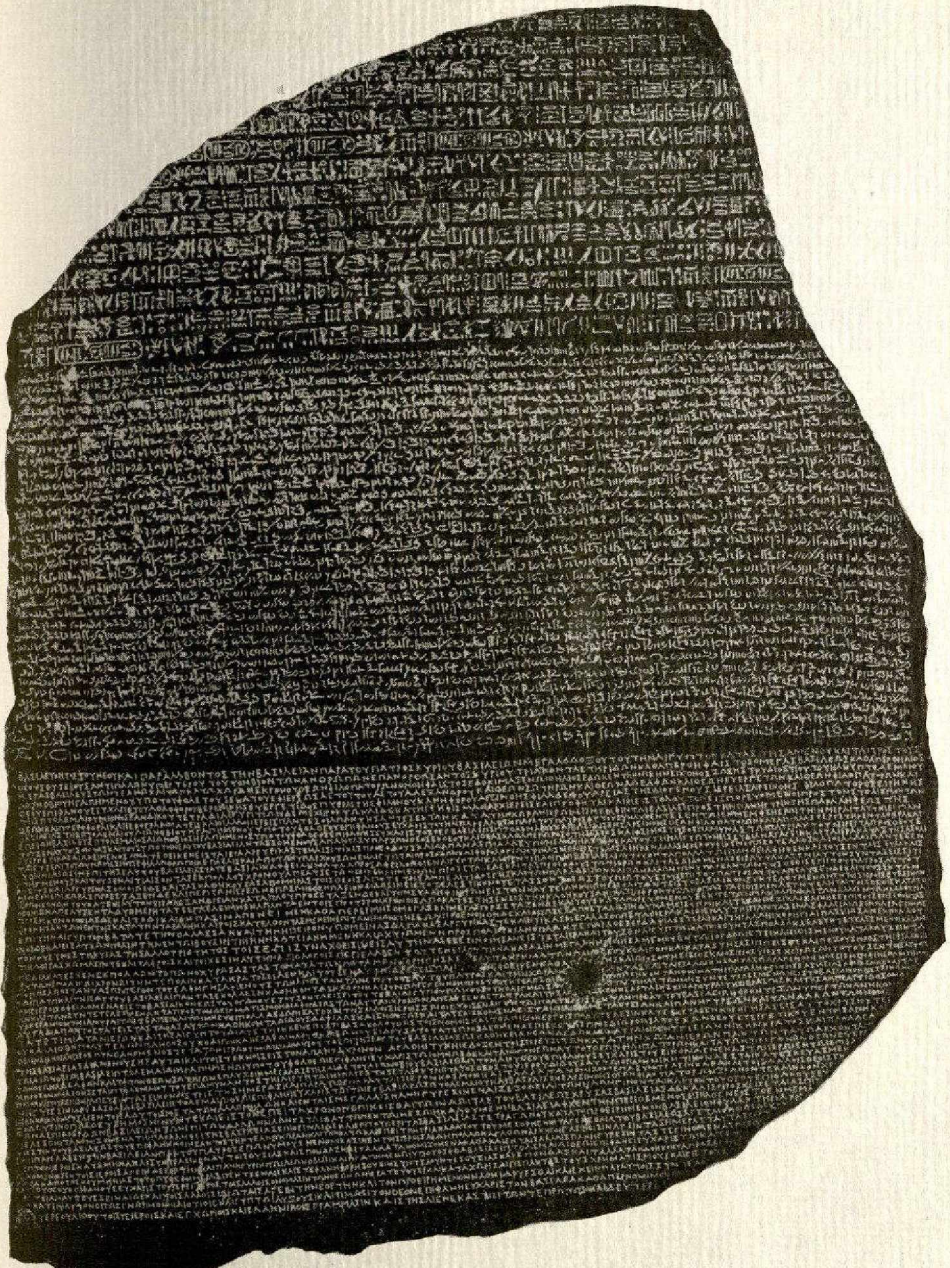
Its Value to History

IT is a comparatively short time ago, as we think of time in history, that very little was known to us about the lives and customs of the ancient Egyptians. Travelers saw in Egypt the vestiges of great stone edifices, colossal temples, pyramid-like structures, and superbly sculptured statuary, many of which were inscribed with peculiar characters, little of which could be understood. That some great civilization had left these behind was obvious, and that they were Egyptians was also known. Almost all that was known came from the histories of later peoples. The accounts of their lives and events which the Egyptians had left for posterity could not be deciphered. The importance of the Rosetta stone, therefore, is that it provided the key to the lost Egyptian alphabet, which opened to modern man the stone pages of the history of a nearly forgotten great people.

Contrary to general opinion, the Egyptians themselves did not intend the Rosetta Stone as any such key. The Rosetta Stone is composed of black basalt and was found near the mouth of the Nile in a town the Egyptians called Rashid, and we call Rosetta. Some accounts relate that it was found on the ground, others say in an old wall. The finder was Boussard, an officer of engineers in Napoleon's army campaigning in Egypt at that time. The find occurred in August, 1799. Suspecting that it might have some importance, he sent it to Alexandria. Later Napoleon ordered it taken to the "Institut National" and further ordered that impressions of the inscriptions be sent to certain students throughout the world for examination. In England's capitulation treaty with France in 1801, she demanded, and finally received, the Rosetta Stone.

The Rosetta Stone's inscriptions consist of two languages, Egyptian and Archaic Greek. The Egyptian is dual in nature, the first and upper portion is hieroglyphic, the ancient picture writing. The second is the demotic or modified hieratic, a development from the hieroglyphic. The Rosetta Stone is therefore tri-lingual in inscription.

It was assumed, upon examination, that the oval inscriptions it contained had within them the name of Ptolemy. Extensive research bore this out and the name in the oval, or cartouche, was compared with similar inscriptions and found to be the same. Comparing these inscriptions in turn with the Greek inscriptions, which are identical with the Egyptian, insofar as significance is concerned, the key to the hieroglyphic alphabet was discovered after years of study, in 1822. To a number of authorities must go credit for such tedious analysis and research, particularly Champollion and Young.



The Rosetta Stone bearing the tri-lingual inscriptions which became the key to the decipherment of the Egyptian hieroglyphics. (Replica on display in Gallery D, in the Rosicrucian Egyptian Museum.)

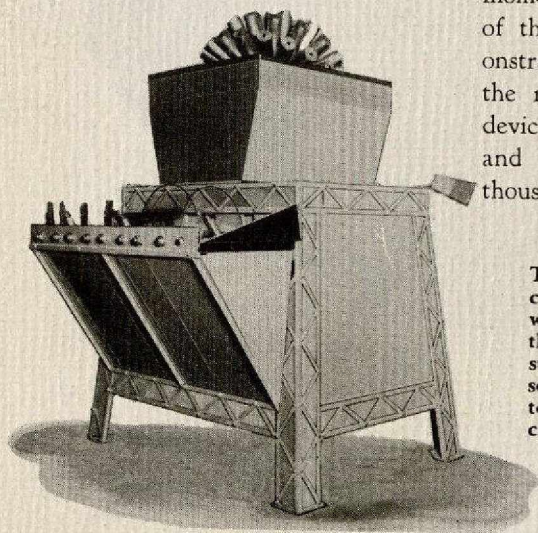
ROSICRUCIAN PLANETARIUM

The Theatre of the Sky

THE Rosicrucian Planetarium is called "The Theatre of the Sky" because it presents the greatest drama of all the ages—the mythological traditions and cosmic roles of the planets and the stars, revealing their surprising mysteries and giving young and old a clearer conception of the wonders of the heavens. There are only six planetariums in the United States and each of these has been built at an enormous outlay of money and time.

While comfortably seated in the domed amphitheatre of the planetarium, the spectator may see over his head a reproduction of the heavens, only to be seen otherwise through the largest telescopes; but in the Planetarium, within twenty-four minutes, the spectator can see a movement of the stars and planets and a change in the heavens that would take a century to view through a telescope. The Planetarium spectator pulls aside the curtain of time—removes the barriers of space and sees the universe on parade. He can gaze upon the same heavens, the same arrangement of stars which guided Columbus on his epochal journey across the watery wastes of the Atlantic. He can see a presentation of the heavens as they appeared at various times in the world's history.

The Planetarium is owned and operated by the Rosicrucian Order, AMORC, and is open to the public for demonstration at regular periods weekly, at a nominal admission charge. Students of astronomy and lovers of nature's mysteries will be enthralled by this scientific visual presentation of the universe. Lectures are given so that the lay mind may grasp in a few moments an understanding of the fundamentals of the astronomical sciences. Planetarium demonstrations are *definitely not* motion pictures, but the result of an elaborate, ingenious, complex device, which duplicates the motions of stars and planets, and accelerates their movement thousands of times.



The large, extremely complicated and ingenious device which projects and duplicates the motion and forms of the stars and planets as seen by observers through large telescopes today and as seen by the ancients centuries ago.

